

METRO announces



BERT LYTELL in  
THE MAN WHO

Adapted by J. V. ... from LLOYD  
OSBORNE'S story in the SATURDAY EVENING POST

A MAXWELL KARGER  
PRODUCTION

METRO

First Imperial Pictures Ltd. Inc.  
New York City  
Britain for Ben J. ...

1476 Broadway, New York City

J.E.D. MEADOR, Director of Advertising & Publicity

JUL -5 1921  
©CIL 16738

# BERT LYTELL *in* The Man Who

THE ROMANCE OF A BAREFACED, BAREFOOT BID FOR FAME

## Accessories to Make Making Money Easier

### For Your Lobby:

TWO 22x28's, hand colored.  
SIX art-colored 11x14's, and  
TEN sepia prints.

### For Your Billing:

ONE smashing twenty-four  
sheet.  
ONE arresting six-sheet.  
TWO compelling three-sheets.  
TWO splendid one-sheets.  
Cut-out Window Card of  
half-sheet size in three  
colors.

### For Your Newspapers:

A mine of publicity matter  
prepared by trained newspaper



men. ADVANCE and RE-  
VIEW stories for your dra-  
matic editors. Prepared matter  
for your program. Scene-Cuts  
in varieties of ONE three-  
column, TWO two-column,  
and TWO one-column cuts.  
Procurable in either mat or  
electro form. Ad Cuts for the  
newspapers, TWO two-col-  
umn, and TWO one-column  
ads. TEASER Advertising  
Aids and Catch-Phrases. Star  
Cuts.

### For General Exploitation:

Novelty Cut-out Herald in  
colors.

Complete exploitation cam-  
paign outlined by experts.

## THE SLIDE

The objective of this slide is to make your patrons repeat via the box office. The best means of exploiting the slide is by projecting it about ten days in advance of the picture's showing, and giving it conspicuous place by letting it stand out alone for several minutes longer than is your custom.

## Lobby Stills



8 x 10

When your townsmen and women think of your theatre they instantly visualize your lobby vivid and colorful with displays of the current or coming picture. Many go out of their way just to take a look at your lobby display and to find out if they will like the picture. The showman's point is to take advantage of this.



One of the striking 22 x 28's—The other is just as good



8 x 10

Several reproductions of the three sizes of stills offered by Metro are shown on this page, and convince at a glance by their dramatic force and pictorial excellence. Make the most of them and mount the splendid 22x28's either in your lobby or in front of your theatre. Splendid business getters—that's what they are!



11 x 14

## Your Lobby

The assortment is ready for the ordering, procurable from your nearest Metro exchange. They are listed below:

Two 22 x 28's, handsome and hand-colored, representing the most expert craftsmanship possible.

Six 11 x 14's, like the 22 x 28's in quality, differing only in size.

Ten 8 x 10's, in rich, warm sepia. These look like superior photographic portraits.

Title and synopsis cards to go with the scene stills.

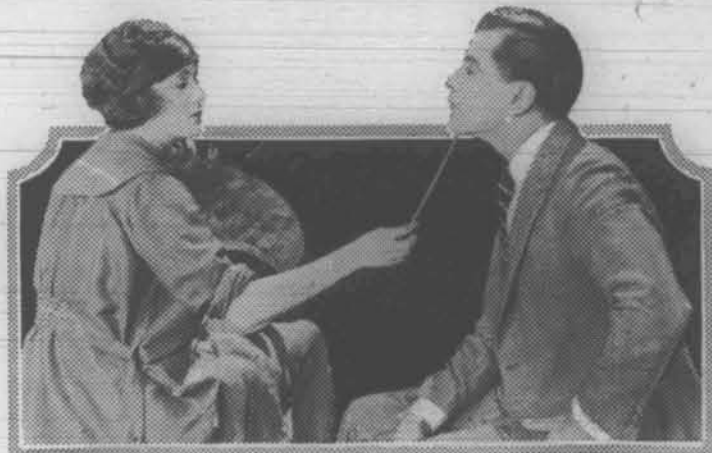


11 x 14



# BERT LYTELL in The Man Who

## THE ROMANCE OF A BAREFACED, BAREFOOT BID FOR FAME



SCENE from "THE MAN WHO" Starring BERT LYTELL ~

2-Col.  
Scene  
Cut or  
Mat  
No. 62-A

### What's a Man Who?

It is he that every man who "does things" comes to be; the man who gets his name in print by pulling off some little stunt; the man who won the recent war, the man who made the Volstead law; the man who first discovered ink, the man who led the fight on drink; the man who broke the Monte bank, the saint who got dubbed a crank; the writer of a picture tale, the man whose lengthy run beat Yale; the man who gets a mighty name by being written up to fame.

□ □ □

### The Story

as enacted by this brilliant cast:

Bedford Mills.....	BERT LYTELL
Helen Jessop.....	Lucy Cotton
Mary Turner.....	Virginia Valli
St. John Jessop.....	Frank Currier
"Shorty" Mulligan.....	Tammany Young
"Bud" Carter.....	Fred Warren
Radford Haynes.....	Clarence J. Elmer
"Bing" Horton.....	William Roselle
Sarah Butler.....	Mary Louise Beaton
Jack Hyde.....	Frank Strayer

A MAXWELL KARGER production for Metro Pictures Corporation. Adapted and Scenarioized by *[illegible]* from the Saturday Evening Post Story of Lloyd Osborne. Photography by Arthur Martinelli. Technical Director, M. P. Staulcup

**B**EDFORD MILLS, wounded in the Argonne, met Helen Jessop when her aristocratic father, St. John Jessop, was giving a do-something-for-the-poor-boys party at his New York home. Beddy, overcome with music and ice cream, fainted, and Helen gave him first aid treatment so prettily that Beddy fell in love. But Helen was not for a bank clerk; she wanted a man who did things and Beddy tried his best to be a Man Who.

Faultlessly dressed for an afternoon call, but without any shoes, he went for a stroll on Fifth Avenue, resolving to be the Man Who Broke the Shoe Trust. Crowds followed him and the police arrested him for indecent exposure. "I can't afford to buy shoes," Beddy explained to the judge. "I'm going barefoot until the price comes down. Profiteering has to stop!" He was congratulated for performing a public service. And the public responded with quick enthusiasm to his scheme. All over the country people resolved to follow his example. Whole schools voted to go barefoot. On the East Side of New York, people were mobbed for wearing shoes.

Beddy was a hero to his followers, a sensation to the daily press, which ran lengthy accounts of his exploits in entering the most fashionable places barefoot, and an object of scorn to Helen Jessop, who wrote him, because of his notoriety, never to try to see her again. But to Mary Turner, who had a studio in the apartment house where Beddy lived, the shoeless wonder was a big lovable boy who needed someone to take care of him. Barefoot herself, Mary went with him protectively on his Fifth Avenue expeditions. A common cause threw them into each other's arms and they found being in each other's arms so pleasant that they decided to get married, only

"I can't marry you, Beddy," she explained, "until you know the girl I really am. Perhaps you'll never speak to me again when you know. Shut your pretty blue eyes and try to love me in spite of it." Beddy braced himself for the dreaded answer.

"Papa is the shoe trust," she whispered.

In ordering these cuts please state the SIZE and NUMBER



SCENE from "THE MAN WHO" Starring BERT LYTELL

One-Column Scene Cut or Mat No. 62-B

### Free Advertising Aids

□ □ □

"IT'S free advertising that does it!"

So Beddy Mills concluded when he sought the secret of publicity; the secret of having his deeds reported on the front pages of newspapers. And Beddy figured it out. The secret is now yours, and, properly exploited, it means columns of newspaper space; it means the front page. Seldom has there been a picture that has met exploitation requirements as effectively as "The Man Who."

The well-dressed man who goes barefoot in the streets as a protest against the high prices of shoes, yields endless possibilities for stirring up public interest. On the "stunt" page of this book you will find suggestions as to the best means of developing these possibilities. They mean free advertising; the best kind of advertising in the world.

But, in addition to your free advertising, you must not neglect paid advertising in newspapers and on billboards. The advertising proposed in this book will meet your requirements, and with it, you will find the publicity stories, scene cuts and star cuts finding their way into the motion picture news of the papers to which you give your paid matter.

In straight advertising, your biggest drive should be made in the exploitation of the star. A Bert Lytell picture—any Bert Lytell picture—is a sure box-office success. Bert Lytell has recently been winning most of the popularity contests that have been held in various parts of the world—and he has been winning by tremendous majorities. But his success is even better attested by the box-office receipts, which show the drawing attraction of the versatile star increasing with every picture in which he appears.

Pound home the strength of the picture. "The Man Who" was a feature story in the Saturday Evening Post—and don't forget that the Saturday Evening Post has a circulation of more than 2,000,000. Few stories that the Saturday Evening Post has published created quite so much discussion as "The Man Who." It was the story of the year. All of those who read it or heard about it, will be anxious to see the picture. You will find, too, that the name of the author, Lloyd Osborne, has big box-office value. "The Man Who" is a Maxwell Karger production; and the name of Karger is a guarantee of a picture that reaches the highest standards in photography, technical skill in theatrical lines and richly imaginative creation.

In this production, Mr. Karger has gathered together an unusually distinguished cast. You will find two names that are of special importance in your publicity—Lucy Cotton and Virginia Valli. They are stars who attract audiences to the theatre just as inevitably as the moon attracts sweethearts to the open spaces.

"The Man Who" is a self-starter; give her the gas and let her go for a box-office record.



SCENE from "THE MAN WHO" Starring BERT LYTELL

One-Column Scene Cut or Mat No. 62-C

### For Your Program

Nothing could be more attractive than the one-column scene cuts shown on this page. The intimacy of the scenes portrayed will hit a responsive chord in the hearts of your clientele. Play upon that chord in your publicity. Get them coming through the intimate appeal of your house organ.



SCENE from "THE MAN WHO" Starring BERT LYTELL

Two-Column Scene Cut or Mat No. 62-D

### On the Next Page

You will find a three-column scene cut, of the sort that the newspapers like the best. Get this and the other scene cuts from the nearest Metro exchange and take them to the local newspapers. These cuts are made from the proper screen for newspaper reproduction. If you succeed in placing a publicity story, you can get the cuts in print as illustrations.



# BERT LYTELL in The Man Who

THE ROMANCE OF A BAREFACED, BAREFOOT BID FOR FAME

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## EXPLOITATION

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### BAREFOOT MAN IN STREET CAMPAIGN TO CUT SHOE PRICES

There is one big, obvious, startlingly simple stunt to be worked in connection with your exploitation. That is to duplicate the stunt perpetrated by "The Man Who."

Start, a week before showing, with a man faultlessly dressed in conventional clothes suited for an afternoon call—morning coat, top hat, walking stick, grey trousers, etc.—and send him barefoot through the streets. Have him call and dine at the most prominent hotels. If anybody objects to his appearance in bare feet, his cue is to say, "I'm going barefoot until the price of shoes comes down. I intend to stop profiteering. If anybody wants to help me bring down the price of shoes, he ought to go barefoot too."

If the police arrest him, so much the better. He can explain his purpose in court.

After all, it's a sane way to attack the high-cost-of-living problem. When prices are too high, people have to do without things. The land is full of people who go without shoes, but when a person who is otherwise well dressed goes barefoot, it is bound to create a sensation.

Crowds will follow him. The curiosity of the whole town will be aroused.

The stunt is for your man not to disclose the fact that he has anything to do with a motion picture. He has to be the real Mysterious Stranger and to play his part seriously through to a finish.

If he plays his part well, the interest of the newspapers will be aroused. He will be interviewed and reports of his exploits will be published. Doubtless there will be criticism; your man may even be subject to some persecu-

tion. But the more persecution the better, as far as the stunt is concerned. Your aim is publicity; and with a stunt as original and simple as that suggested by the story, publicity is bound to come your way. Your shoeless wonder ought to break into the front pages of the newspapers.

Map out a route for your man to follow each day. Select crowded business streets, fashionable promenades. Let him seize every possible opportunity to talk about his barefoot campaign.

Keep it up until the day before showing. Then drop the veil of mystery and turn your reformer into a regular sandwich man carrying signs advertising Bert Lytell in "The Man Who" at your theatre.

### BLESSINGS ON THE BAREFOOT BOYS

In connection with the free newspaper publicity that will attend this stunt if it is properly exploited, you can easily see the possibilities of an intensive newspaper discussion being aroused on the matter of profiteering and the proper method in which to end abuses.

By successful propaganda you might succeed in pledging a class of school-boys to go without shoes.

### REVIVAL OF THE BAREFOOTED CULTS

Going shoeless is not a new idea, even as concerns people who are well able to afford buying shoes. A large part of the adult population always has in its heart a hankering to get shoe-loose. At one time, a generation back, there was an extensive cult throughout the country devoted to walking barefoot in the grass, especially when their feet would be bathed in the dew of the morning.

If the place and weather are auspicious, your shoeless stunt might be developed toward a revival of this cult.



SCENE from "THE MAN WHO" Starring BERT LYTELL

Three-Column Scene Cut No. 62-E

## MAIL Campaign

(Send this postcard a week before showing)

Dear Madam:

Bert Lytell in a new picture! That's the attraction we offer you as the feature in our programme beginning ..... next. The Metro star who has been winning most of the popularity contests held recently will be seen in a role that has afforded him the greatest success of his screen career.

The new picture is "The Man Who." The title may recall to you the Saturday Evening Post story by Lloyd Osborne, upon which the picture is founded. It was one of the most delightful Post stories in many years. Its bright charm has been heightened in a swift-moving comedy romance on the silver sheet.

Sincerely,

(Follow up with this letter two days before showing)

Dear Madam:

We called your attention earlier in the week to the feature attraction of our programme beginning ..... next. In "The Man Who," founded on Lloyd Osborne's Saturday Evening Post story, Bert Lytell appears as Beddy Mills, the young man who goes barefoot into exclusive New York circles as a protest against the high price of shoes and sets a fashion in the campaign against profiteering that arouses the whole country.

"The Man Who" is a Maxwell Karger production for Metro. In the cast supporting Mr. Lytell there are such distinguished actresses as Lucy Cotton and Virginia Valli. The picture has proved one of the most brilliant comedy romances that have ever been screened. It's the sort of a picture that should not be missed.

Sincerely,



# BERT LYTELL in The Man Who

THE ROMANCE OF A BAREFACED, BAREFOOT BID FOR FAME

## STUNTS

### TIE-UPS WITH THE MAN WHO ADVERTISES

The title, "The Man Who" lends itself perfectly to a wide range of advertising tie-ups. Get the idea from suggestions such as these:

*Edward Morse, the Man Who sells the best Ice Cream Soda in town.*

*Pierce Evans, the Man Who sells the Highest Grade Confectionery.*

*J. V. Sims, the Man Who gives the best Hair Cut.*

*W. Clegg, the Man Who does the Quickest Automobile Repairing.*

*I. V. Jones, the Man Who sells quality goods at his department store.*

Or work it along these lines:

*The Man Who doesn't know that A. Smith sells the best haberdashery in town hasn't lived here long.*

*The Man Who wants to be smartly dressed patronizes the Bon Ton Tailor Shop.*

*The Man Who wants the Best in Hats goes to the United Hat Store.*

### TEASER STUNTS IN PREPARATION FOR SHOWING

When it comes to your newspaper advertising you should use the teaser idea. This could be worked out by having one-line advertisements inserted a week in advance of showing. Try it the first day of your campaign by using the single line:

*The Man Who.*

The following day turn the angle of it to read:

*What is a Man Who?*

And then:

*Who is the Man Who?*

*Do you want to become a Man Who?*

*The Man Who is Coming.*

## ADVANCE Story

### LYTELL TO APPEAR IN "THE MAN WHO"

"The Man Who," by Lloyd Osborne, which will be remembered by Saturday Evening Post readers as one of the most delightful stories of many seasons, has been made into a motion picture by Arthur Zellner and will be presented at the ..... Theatre for ..... days beginning .....

It is a Maxwell Karger production for Metro, starring Bert Lytell in the role of Beddy Mills, the New York bank clerk who tried to become the Man Who Broke the Shoe Trust.

Beddy's ambition to become a Man Who is inspired by his desire to win the favor of Helen Jessop, daughter of an old New York family, who has no use for men who were just "nice and ordinary." So Beddy decides to go about faultlessly dressed, except that his feet are always bare as a protest against the high price of shoes. Going barefoot into exclusive social circles produces amusing complications and inspires a national barefoot campaign.

Bert Lytell's supporting company includes Lucy Cotton, as Helen Jessop; Virginia Valli, as Mary Turner, the shoe magnate's daughter who loves Beddy in spite of everything; Frank Currier, as St. John Jessop, the old New York aristocrat, and Tammany Young, Fred Warren, Clarence J. Elmer, William Roselle, Mary Louise Beaton and Frank Strayer in the other roles.

The photography is by Arthur Martinelli and the art interiors by M. P. Staulcup.

## REVIEW Story

### LYTELL DELIGHTS IN "THE MAN WHO"

Not since John Drew was in his prime on the legitimate stage has the theatre seen a light comedy performance given with a suavity and finesse that distinguished Bert Lytell's screen appearance last night at the ..... Theatre in "The Man Who," an adaptation by Arthur Zellner of Lloyd Osborne's Saturday Evening Post story. As Beddy Mills, the man who tries to break the shoe trust by starting a barefoot movement in the social world, Mr. Lytell was a source of constant joy to the discriminating. He obtained his effects with economy of method and a subtly artistic restraint, but the effects stirred the risibilities of the audience, which greeted the production with gurgling enthusiasm. Mr. Lytell made of Beddy a lovable human being, poignant in his moments of tenderness.

"The Man Who" is a Maxwell Karger production for Metro, and never has Mr. Karger directed a performance that was more finely done down to the smallest detail. Such well-known stars as Lucy Cotton and Virginia Valli appeared in Mr. Lytell's support, Miss Cotton ravishingly beautiful as the New York aristocrat for whom Beddy tries to become a Man Who, and Miss Valli adorable as the shoe magnate's daughter. Others in the cast were: Frank Currier, Tammany Young, Fred Warren, Clarence J. Elmer, William Roselle, Mary Louise Beaton and Frank Strayer. The photography is by Arthur Martinelli and the art interiors by M. P. Staulcup.

### Life Was No Fudge Sundae

for Bedford Mills, though his romance at first gave promise of it. He discovered that all the girl he loved required of him was that he become famous overnight—that he be A Man Who. If you don't believe she set him a man's-size job, try it. But first see



Bert LYTELL  
in  
The MAN WHO

Adapted by Arthur Zellner from Lloyd Osborne's story  
in the Saturday Evening Post

A Maxwell Karger Production

Two-Column Ad Cut or Mat No. 62-CC

To save display space on the page, these cuts have been reduced to about half their actual size.

## Ad Cuts for your newspapers

### There Are Two Kinds of Girls—

those who like a man for what he has; and those who like him for what he is. You'll find both sorts—and one of the brightest romances ever screened—when you see



Bert LYTELL  
in  
The MAN WHO

Adapted by Arthur Zellner  
from Lloyd Osborne's story in  
the Saturday Evening Post

A Maxwell Karger  
PRODUCTION

1-Col. Ad Cut or Mat  
No. 62-AA

### He Was No Piker

When the girl Bedford Mills loved told him he must be famous—must be A Man Who—before she considered any of his 423 proposals, he flinched—but then he acted. As for his success—judge of that when you see



Bert LYTELL  
in  
The MAN WHO

Adapted by Arthur Zellner  
from Lloyd Osborne's story in  
the Saturday Evening Post

A Maxwell Karger  
PRODUCTION

1-Col. Ad Cut or Mat  
No. 62-BB

### Fame Isn't Ready-Made

The road to celebrity is steep and pebbly at best—it's no trail to climb barefoot. Yet that's exactly how Bedford Mills—when he found he must be famous to win the girl he loved—set out: unshod and unashamed.

That's the start of the story so splendidly enacted by



Bert LYTELL  
in  
The MAN WHO

Adapted by Arthur Zellner from Lloyd Osborne's story  
in the Saturday Evening Post

A Maxwell Karger Production

Two-Column Ad Cut or Mat No. 62-DD

Order these ads by the size and number given beneath; and be sure to specify whether you wish mats or cuts.



# BERT LYTELL in The Man Who

THE ROMANCE OF A BAREFACED, BAREFOOT BID FOR FAME

## Spirited Publicity Stories and Teaser Paragraphs



One-Col. Star Cut or Mat No. 62-F

### HEADED OWN PARADES; LYTELL NOW BLASÉ

Bert Lytell, Metro star, whose latest picture, "The Man Who," a Maxwell Karger production, is now showing at the ..... Theatre, confesses to being utterly blasé where big parades are concerned. His reason is that while acting for the above picture in Jacksonville, Fla., his role demanded his walking through the streets barefoot. The whole town turned out en masse to watch him, and the mob of curiosity seekers always trailing near him, brought him to such a state that now a parade means little to him.

Arthur Zellner adapted "The Man Who" to the screen from Lloyd Osborne's Saturday Evening Post story. Arthur Martinelli photographed it, and M. P. Staulcup designed the art interiors. The supporting cast includes Lucy Cotton, Virginia Valli, Frank Currier, Fred Warren, Mary Louise Beaton, Tammany Young, Clarence Elmer, William Roselle and Frank Strayer.

### Bert Lytell Goes Barefooted; Then Makes for Iodine Bottle

Being a barefoot man has none of the glamour that the poet wove about the "barefoot boy with coat of tan," according to Bert Lytell, whose latest picture, "The Man Who," a Maxwell Karger production for Metro, is now showing at the ..... Theatre.

Mr. Lytell as the star in this screen adaptation of Lloyd Osborne's story in The Saturday Evening Post, appears in a number of scenes in his bare feet, but unshod. In the story the hero in an attempt to become a famous character decides to start clubs to fight the high price of shoes by going barefooted.

In the opening scenes, as the returned veteran who is being entertained by the society bud, Mr. Lytell was forced to eat such quantities of ice-cream as almost to make him believe he was to become known as the man who devoured the ice-cream trust. But then the story picture progressed to the part where the barefoot episodes started.

When the star commenced his barefoot experiences around the studio, the carpenters, always busy erecting new sets and tearing down old ones, were not used to preparing for unprotected soles; and it was not long before iodine was flowing freely to ease the pain caused by splinters from rough boards.

With a corps of moppers up to keep splinters and nails off the setting, Mr. Lytell enjoyed several days of freedom from barefoot hardships.

Then came Washington's Birthday, when the company kept right on working, although the janitor of the studio building had observed the holiday by banking all his fires. The cold floors set Mr. Lytell to sneezing and before the day was over a scout had been sent out to get the heaviest pair of wool socks that could be found.

"The Man Who" was adapted by Arthur Zellner and was photographed by Arthur Martinelli.

Mr. Lytell's supporting cast includes Virginia Valli, Lucy Cotton, Frank Currier, Fred Warren, Mary Louise Beaton, Tammany Young and Clarence Elmer.

### When East Is West

When Maxwell Karger, director of "The Man Who," Lloyd Osborne's story, which is now showing at the ..... Theatre, decided to finish the picture in Hollywood, after most of it had been taken in New York, he had to reproduce part of Broadway in California.

Mr. Lytell, after completing a scene whose locale was Forty-second Street and Broadway, seemed in somewhat of a hurry to leave the set; and Mr. Karger called after him.

"Just a minute, Bert. Where are you going?"

"Oh, I'll be back in a few minutes. I just want to run up to my apartment on Forty-ninth Street, to see if there's any mail."

### EXOTIC SECTIONS OF NEW YORK TOWN

#### Wrecks of Bowery and Calm Celestials of Chinatown Mingle in "The Man Who"

New York's Chinatown and the Bowery, whose notorious fame has made it the mecca for hundreds of thousands of sightseers, formed one of the many interesting scenes in Mr. Bert Lytell's picture, "The Man Who," a Maxwell Karger production for Metro now showing at the ..... theatre.

The familiar down and outer who fringes the dives of the lower Bowery, the dregs of many nations who restlessly drift through the neighborhood of the old Five Points Mission section and the cosmopolitan throngs who mingle curiously with the impassive Celestials in Mott, Pell and Doyer streets, are all swung under the camera eye.

That the proper characters might not be missing when "The Man Who" actors invaded the seamy section of town George A. McGuire, assistant to Director Maxwell Karger, was busy rounding up some of the Chinatown celebrities.

In the story by Lloyd Osborne which was published in The Saturday Evening Post, a returned veteran sets out to make himself famous so as to win the love of a society girl and decides upon the unique method of getting people to go barefooted to beat out the shoe trust.

Mr. Lytell's supporting cast includes Virginia Valli, Lucy Cotton, Frank Currier, Fred Warren, Mary Louise Beaton, Tammany Young and Clarence Elmer. Arthur Martinelli photographed the picture, which Arthur Zellner adapted.

### Even Romans Catch Cold

Those ancient Roman customs which helped its legion conquer the world and made its warriors the most hardy of all, put a decided dent in the health record of two actors doing a "Roman" scene for Bert Lytell's newest picture, "The Man Who," a Maxwell Karger production for Metro, now showing at the ..... Theatre.

The two extras in the traditional Roman garb with sandaled feet were supposed to typify the uselessness of shoes among the ancients. The two costumed extras started in the day feeling fine in their light attire, but something went wrong with the heating plant in the New York studios and both hardies went on the sick list with heavy colds.

### LYTELL MAKES GOOD AS BANK TELLER

Turns in More Money Than He  
Collected While Working  
On "The Man Who"



One-Col. Star Cut or Mat No. 62-H

Bert Lytell, Metro's popular star, became a banker for a day and enjoyed all the responsibilities and worries that go with the job of paying out and receiving money from many people, with the added strain of being carefully checked up at the end of the day's business to see that his accounts were all right. Incidentally the film favorite proved he was a good business man by registering 17 cents over when he turned in his cash.

Mr. Lytell's advent into the banking world occurred during the filming of "The Man Who," his latest picture for Metro, a Maxwell Karger production, now showing at the ..... Theatre. In one scene of this Saturday Evening Post story by Lloyd Osborne, the hero appears as a teller in a large bank.

With every handler of cash being charged with their amount, the bank scene had every bit of reality that goes with a regular institution.

"The Man Who" was adapted to the screen by Arthur Zellner. Arthur Martinelli is the cameraman.

Mr. Lytell's supporting cast includes Virginia Valli, Lucy Cotton, Frank Currier, Fred Warren, Mary Louise Beaton, Tammany Young, Clarence Elmer, William Roselle and Frank Strayer.

### MASCOT SWEEP FLOOR FOR UNSHOD ACTOR

The many painful possibilities existing around a motion picture studio when the star has to do a series of barefoot scenes caused Mr. Bert Lytell, to create a new position during the production of "The Man Who," his latest picture, a Maxwell Karger production for Metro, now showing at the ..... Theatre.

After involuntarily picking up some tacks and splinters in his unprotected pedal extremities, the wrathful star created the Metro mascot, Albert Sarno, known flippantly and professionally as "the studio kid," official tack-detector and on every set where Mr. Lytell appeared without his walking protectors the official tack-detector first made a keeneyed search. There was an immediate falling off in casualties.

"The Man Who" was adapted to the screen by Arthur Zellner and was photographed by Arthur Martinelli. M. P. Staulcup designed the art interiors.

Mr. Lytell's supporting cast includes Lucy Cotton, Virginia Valli, Frank Currier, Fred Warren, Mary Louise Beaton, Tammany Young, Clarence Elmer, William Roselle and Frank Strayer.

## TEASER Paragraphs

**DRESSED TO KILL—A PERFECT BEAU BRUMMEL!** People were accustomed to seeing better groomed gentlemen. But for the first time in their lives they beheld a dandy walking down Fifth Avenue shoeless. The crowds trailed behind him, traffic was held up, the barefooted knight was hailed before the court and dismissed, continuing his shoeless path straight to the most fashionable hotel in New York. And all for a woman! See the amusing how and why of it in "The Man Who," the Maxwell Karger Production for Metro, starring Bert Lytell, from Lloyd Osborne's Saturday Evening Post story.

**OFF WITH SHOES, DOWN WITH THE SHOE TRUST!** Just because a chit of a girl had told her adorer she could not be content with a mediocrity, but wanted "a man who," New York was in a furore against the shoe trust. The East Side organized barefoot clubs; men in the Italian section wearing shoes were assaulted and had their shoes torn off. And the shoe manufacturers, in despair, took to roughneck tactics. See how a man set out to kill the shoe trust, in "The Man Who," the Metro picture starring Bert Lytell, a Maxwell Karger production, from Lloyd Osborne's fascinating Saturday Evening Post story.

**LIKE HOLY SAINTS OF YORE,** the couple promenaded Fifth Avenue barefoot, but religion was not the cause. It was something right-up-to-the-minute, crucial, hectic. Their aim was to kill the shoe trust and set an example to the people. And they were dressed to kill, the man in tuxedo, the woman in fineries. How the shoe reformer found himself beaten by falling in love with the daughter of the "shoe trust" provides one of the entertaining situations in "The Man Who," a Maxwell Karger production for Metro, starring Bert Lytell, from the Saturday Evening Post story by Lloyd Osborne.



1/2-Col. Star Cut or Mat No. 62-G



# BERT LYTELL in The Man Who

THE ROMANCE OF A BAREFACED, BAREFOOT BID FOR FAME

More Snappy Publicity and Some Catch Phrases

## CROWDS GAPE AT BAREFOOT PARADERS

Filming of "The Man Who" in South Brings Thousands of The Inquisitive

Those sunny thoroughfares of Jacksonville, Fla., felt very soothing to the bare feet of Bert Lytell after the cold of New York, when the star and his company in "The Man Who," a Maxwell Karger production for Metro, now showing at the ..... Theatre, went on location in the Southern city.

With the blizzard weather that hit New York, making it impossible to shoot a number of the exterior scenes for this screen version of the story of Lloyd Osborne, as published in the Saturday Evening Post, the company left for Jacksonville.

The advent of the Metro company aroused widespread interest in the Southern city. So dense was the crowd of curious around the apartment houses in an exclusive residential section of the city where some pictures were taken that in spite of the early morning hour when the company went to work Director Karger had to enlist the aid of the police to make his shots.

The large contingent of extras which it was planned to use in the street scenes did not wait to see the casting director, but reported en masse where the preliminary scenes were being shot, evidently with the idea that they might by some chance or other be used in other parts of the picture.

"The Man Who" was adapted to the screen by Arthur Zellner and was photographed by Arthur Martinelli.

Mr. Lytell's supporting cast includes Lucy Cotton, Virginia Valli, Frank Currier, Fred Warren, Mary Louise Beaton, Tammany Young, Clarence Elmer, William Roselle and Frank Strayer.

## VETS DUB DIRECTOR "REGULAR ARMY GUY"

Maxwell Karger, whose Metro production, "The Man Who," starring Mr. Bert Lytell, is now at the ..... Theatre, is a forceful director in his language—especially when he desires to impress something particular upon those acting before the camera.

In this story by Lloyd Osborne, published in the Saturday Evening Post, there are a number of scenes dealing with soldiers, and for this part a number of veterans of the First Division were engaged. After listening to the Metro director as he ordered the veterans about the setting in the Metro studios, the soldiers decided: "That bird must have been a sergeant. He's a regular army guy."

Arthur Zellner adapted the story to the screen and Arthur Martinelli photographed the picture. M. P. Staulcup designed the art interiors. Mr. Lytell's supporting cast includes Lucy Cotton, Virginia Valli, Frank Currier, Fred Warren, Mary Louise Beaton, Tammany Young, Clarence Elmer, William Roselle and Frank Strayer.

## SPEAKS IN SILENT DRAMA

For Bert Lytell the "silent drama" has become silent in name only. In his latest Metro picture, "The Man Who," a Maxwell Karger production now showing at the ..... Theatre, the gifted star does more public speaking than many a successful campaigner.

The star was called upon to barefoot it about the streets, making soap-box speeches against the shoe trust. Although the camera does not record the voice, it does show the muscular movements of the throat in such detail as to require real speaking when such is called for in the story. As a consequence, Bert opened the well springs of his oratory and literally took the hide off the shoe trust.

"The Man Who" is from the Saturday Evening Post story by Lloyd Osborne. Arthur Zellner adapted it.



Two-Column Star Cut or Mat No. 62-J

## Mutinous Actors Forced to Eat Huge Quantities of Ice Cream

Consider for a moment the troubles, the many troubles—of a director faced with the necessity of translating to the screen an ice cream party in an ultra-fashionable home and then it will be understood why the entire company, including the stage hands and electricians employed in the making of the Karger-Lytell picture, "The Man Who," now showing at the ..... Theatre, soon lost their taste for this staple desert.

In this entertaining story of Lloyd Osborne, which appeared in the Saturday Evening Post, the hero, a returned soldier from overseas, is given a reception with a number of his wounded buddies by some young society debutantes, who served the wounded veterans ice cream.

To Mr. Bert Lytell, the star, and Lucy Cotton, who plays one of the leading feminine roles, as well as to the rest of the company, that ice cream item appeared very attractive.

Director Maxwell Karger ordered ten gallons of ice cream. Everyone was served and then they started to shoot the scene. The entire company went to their ice cream with a relish and every plate was soon empty; a halt was called while dishes were refilled. It was not long before the ten-gallon can was empty.

Then, as will happen in pictures, it was found that the scenes had to be retaken and another ten-gallon can was brought to the studio. There was not the same enthusiasm about putting this lot away.

After forcing down the last spoonfuls in rehearsal before the camera started turning, Mr. Lytell had no trouble in appearing bashful when Miss Cotton as the society debutante fed him the cream. Then came the final party scene, with all the wounded again busy on the ice cream. Dishes were ordered refilled, but as the remaining cream had melted a new quota had to be ordered, so that it would appear in proper conical shape before the camera, and to

the groans of, the actors five gallons more were hustled in.

"The Man Who" was adapted to the screen by Arthur Zellner and was photographed by Arthur Martinelli. M. P. Staulcup designed the art interiors. Others in the cast besides Mr. Lytell and Miss Cotton are Virginia Valli, Frank Currier, Fred Warren, Mary Louise Beaton, Tammany Young, Clarence Elmer, William Roselle and Frank Strayer.

## STORY BY LLOYD OSBORNE ON SCREEN

"The Man Who," by Kim of Stevenson, Originally in Saturday Evening Post

Lloyd Osborne, the brilliant author whose Saturday Evening Post story, "The Man Who," adapted to the screen by Metro, is now showing at the ..... Theatre, with the versatile Bert Lytell in the starring role, has been known to more than a generation of readers of books and magazines. He is not only noted for his original stories, but is known as the stepson of Robert Louis Stevenson, with whom he collaborated in three novels, "The Wrong Box," "The Wrecker" and "Ebb Tide," while still in his early twenties.

He was born in San Francisco on April 7, 1868, and was United States vice-consul-General at Samoa and Friendly Islands for several years up to 1897. The works of his pen include the following: "The Queen Versus Billy," "Wild Justice," "Love the Fiddler," "The Motor Maniacs," "Babby Bullet," "Three Speeds Forward," "The Tin Diskers," "Schmidt," "Harm's Way," "The Kingdom of the World," "The Adventurer," and others.

He is also the co-author of two plays: "The Little Father of the Wilderness" and "The Exile."

His favorite diversions are boxing, sailing, riding and motoring. He is a member of the Lambs Club.

"The Man Who," a Maxwell Karger Production, was adapted to the screen by Arthur Zellner, and photographed by Arthur Martinelli. Mr. Lytell's supporting cast includes Virginia Valli, Lucy Cotton, Frank Currier, Fred Warren, Mary Louise Beaton, Tammany Young, Clarence Elmer, William Roselle and Frank Strayer.

## ACTOR LOOKED JOBLESS

Tammy Young, who has the part of the boastful sergeant in the Bert Lytell picture, "The Man Who," from Lloyd Osborne's story in the Saturday Evening Post, a Maxwell Karger production for Metro, now showing at the ..... Theatre, has played so many "tough" parts in pictures that he has taken to wearing a regulation second ward cap, with a wagon-tongue visor.

A friend seeing Young going down Broadway from Metro's studios in West Sixty-first Street, asked him: "Doing a Bowery part again, Tammany?" "Nope, Sergeant," replied Young. "Same thing," declared the friend, who had been a member of the A. E. F.

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Where a woman's usual "I want a man who" leads a man to battle with the shoe trust.

An entertaining comedy of a man who made New York walk barefoot.

Demonstrating that even when your ambitions are about to be achieved, a woman's love may spoil the best-laid plans.

A study of a man who amazed the sophisticated by walking through the streets, fashionably attired, but barefooted like the saints of the past.

A picture with shoe profiteering for its plot, the daughter of the "shoe trust" for its heroine, and a shoeless youth for its hero.

Showing that fashions and bare feet sometimes go together.

In which is made clear that you can fool the world if you succeed in fooling yourself.

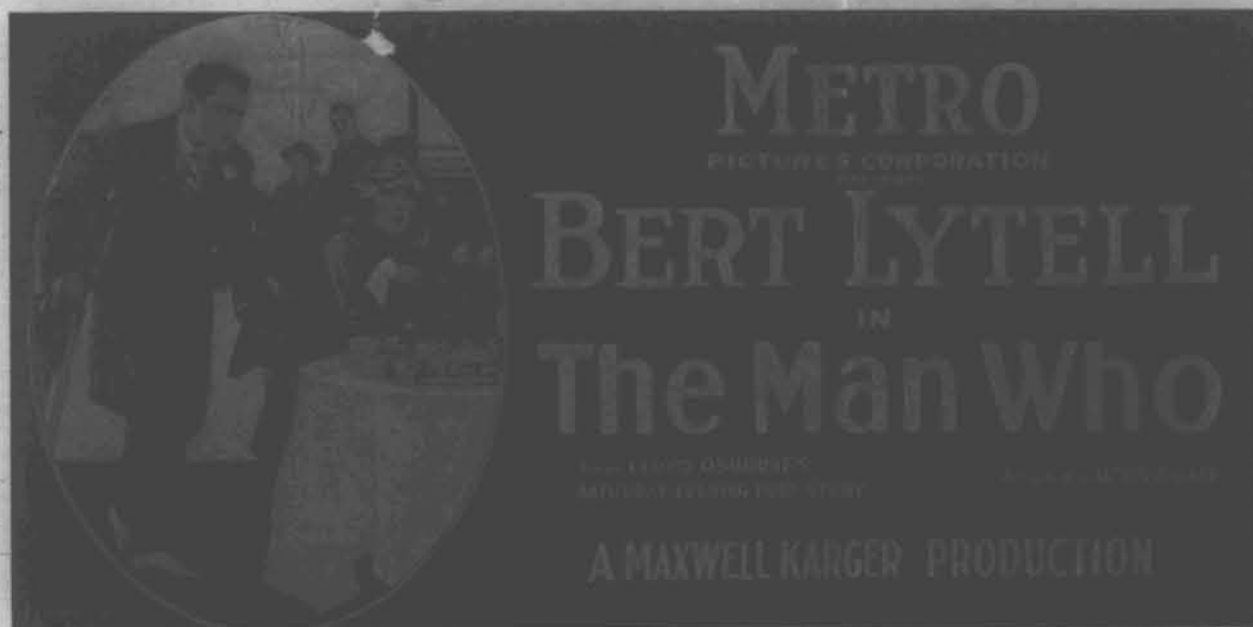


1/2-Col. Star Cut or Mat No. 62-K

# BERT LYTELL *in* The Man Who

THE ROMANCE OF A BAREFACED, BAREFOOT BID FOR FAMÉ

## P O S T E R S



Twenty-four-Sheet No. 62-Z

Outdoor advertising is like outdoor people: it's husky and full of punch. If you have any doubt that billboards can talk and sell tickets, use these posters to convince yourself they can.



Fine Arts Lithographing Co., of which Joseph H. Tooker is president, made these posters.



The window card is especially striking, printed in three bold colors, and cut-out as illustrated



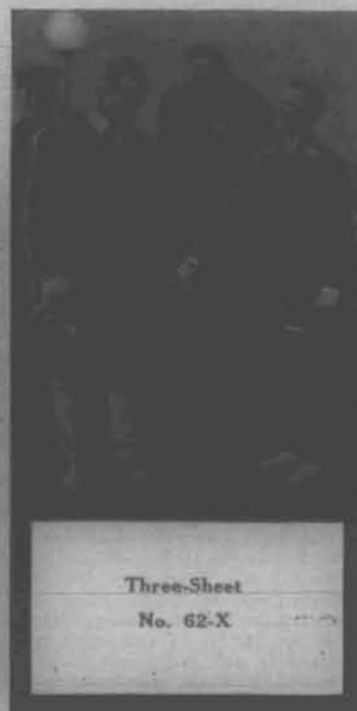
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Just at present this greatest of motion pictures is playing to capacity houses in the biggest cities of the country: New York, Chicago, Pittsburg, Detroit, Boston, Los Angeles and others.

The comments of the press critics have been as superlative as the enthusiasm of the audiences witnessing it. Adapted by June Mathis from the greatest novel of the decade, a book a score of million people have read and thrilled to; and produced at the astounding cost of more than a million dollars, it is no wonder that

### The Four Horsemen Of the Apocalypse

is making records for all other productions of the screen, no matter how ambitious, to shoot at. The people of your town have heard of the great picture from the Ibanex novel. They are awaiting a chance to see it. It's just a question of whether or not you're going to be the live one and sew up a booking now—or let the other fellow beat you to it. A contract for this

### REX INGRAM PRODUCTION

means a clean-up. Ask about the picture now at the nearest Metro exchange, or write direct to

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